

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO CONCERT BAND

RONALD CHANDLER, CONDUCTOR

MACMILLAN THEATRE

SUNDAY, DECEMBER 6, 1981

3 PM

PROGRAM

Santiago Carnival (1980)

CLAUDE T. SMITH
(b.1932)

Claude T. Smith, currently teaching at Southwest Missouri State University, is well known in American band circles. His music is rhythmically vital, effectively scored and vigorous in its examination of various styles of music today. Santiago Carnival is in the commercial Latin style made popular by studio bands and orchestras of the sixties, characterized by the driving, complex and syncopated percussion that carries on throughout the piece. After an opening fanfare and the energetic main theme which is introduced by a solo trombone, there is a lyrical middle section scored in a way reminiscent of the brass and marimba bands of Mexico.

Andromeda (1976-80)

MICHAEL HORWOOD
(b.1947)

Michael Horwood, educated at the State University of New York at Buffalo, is composer-in-residence at Toronto's Humber College. Andromeda owes much in form to the weighty Bruckner Adagios, and in sound to modern jazz. Horwood's jazz idioms are not in the slightly self-conscious "white" style of Aaron Copland or even Claude Smith, but in the more integral post-war style of such composers as Krzysztof Penderecki or Gunther Schuller. The work displays impressive orchestration, with textures from the thinnest and most ethereal to the loudest, biggest and fullest.

Variations on "The Happy Farmer"

ROBERT SCHUMANN
(arr. Davis)

Heather Chesley, contra-bassoon

Ever since it first appeared for piano solo in Robert Schumann's Album for the Young, "The Happy Farmer" has been a perennial favourite, arranged again and again for all combinations of instruments. This version features the lowest member of the woodwind family, the contra-bassoon. As the variations develop the stereotype of this instrument as merely a plodding harmonic support is dispelled by agile passage work and at the piece's high point, by an athletic cadenza.

INTERMISSION

UNIVERSITY OF TORONTO CONCERT BAND PERSONNEL

Flute

- Robyn Brunt, Toronto
Clifford Chan, Montreal
Christine Feierabend, Oshawa
Jennifer Giles, Toronto
* Jeannette Hirasawa, Hamilton
Janice Kerckamp, Mississauga
Lynn Langford, Barrie
Nicole Long, Montreal
Denise Reiber, Toronto
* James S. Selkirk, Toronto
Anne Sidnell, Toronto
* piccolo

Oboe

- Kevin Reid, Toronto
Stephen Williams, Toronto

Clarinet

- Neville Austin, Bramalea
Philip Haig, Calgary
Hannibal Hamlin, Toronto
** Julia Innes, Milton
Karen Karnay, Hamilton
Reesa Koskie, Toronto
Don Ross, Edmonton
Wayne Toivonen, Thunder Bay
Leeanne Wootten, Sudbury
** concertmistress

Eb Soprano Clarinet

- Frank Boccitto, Toronto

Bass Clarinet

- Scott Whittington, Midland

Eb Contra Alto Clarinet

- Frances Cohen, Toronto

Saxophone

- Diane Drysdale, North York
Gordon Hogg, Peterborough
Anna Palamedes, Ottawa
Wendy Rothwell, Toronto
Mark Tooker, Brockville

Bassoon

- Colin McEnery, Sackville, N.B.
Alan Stauss, Alexandria, Va.

Trumpet

- Jonathan Freeman-Attwood, U.K.
James Gardiner, Sault Ste. Marie
Daniel Johnston, Toronto
Peggy Matthys, Port Hope
Keith Mayo, Montreal
Mark Needs, Toronto
Peter Sutherland, Fort Erie
William Thomas, Toronto
Geoffrey Thompson, Stratford
Jens van Vliet, Toronto
Catherine Webb, Peterborough

French Horn

Deborah Dods, Toronto
Susan Freeman, Didsbury, Alta.
Gwendolen Limbertie, Toronto
Doug Mainland, Wintourne
Alyson McCauley, Scarborough
Neil Spaulding, Toronto
Eleanor Stublely, Mississauga

Trombone

Steven Armstrong, Oshawa
Chris Babey, Elmira
Hugh Box, Toronto
Bob Houghton, Thornhill
David King, Scarborough
Claude Lapalme, Montreal
Cathy Mee, Brampton
Bruce Tonkin, Agincourt

Euphonium

Valerie Atkinson, Weston
Kenneth Evan Hudson, Kenora

Tuba

Paul Sylvester, Toronto
Annette Gruno, Toronto

String Bass

Danny Brennan, Toronto

Percussion

Michael B. Bakan, Vancouver
Michael J. Cote, Guelph
Karen Lathe, Toronto
John Thompson, Halifax
Trevor Tureski, London
Piano

Wendy Laking, Toronto

Librarian & Manager

Alyson McCauley

Giles Farnaby Suite (1970)

GORDON JACOB
(b.1895)

Fantasia
The Old Spagnoletta
Giles Farnaby's Dreame
Farnaby's Conceit
His Rest
His Humour
Tell Mee, Daphne
Rosasolis
A Toye
Loth to Depart
Tower Hill

Giles Farnaby, an English contemporary of William Shakespeare and Elizabeth I, was one of the first great composers of keyboard music. These stately but cheerful little pieces are scored in the full, sonorous English band style by Gordon Jacob, long a noted composer of all kinds of music, and for forty years a teacher at the Royal College of Music in London. The pieces challenge the arranger in that, though there are over fifty players, there are rarely more than four parts in Farnaby's original music. Jacob's typically English solution to this problem lends a quite different sound to the band than that of American arrangers.

Othello (1976)

ALFRED REED
(b.1921)

Prelude (Venice)
Aubade (Cyprus)
Othello and Desdemona
Entrance of the Court
The Death of Desdemona; Epilogue

Alfred Reed, of the University of Miami Music School, is one of the most popular and prolific band composers today. The suite Othello is one of a long line of pieces based on Shakespeare's tragedy. Reed's version captures all of the martial excitement, tender lyricism and violent passion of the tale of the moral destruction of a strong-willed leader.

Organum (1973)

VACLAV NELHYBEL
(b.1919)

Vaclav Nelhybel, a Czech who became an American citizen in 1957, is another well known composer, prolific in wind writing. Organum looks back to the embrionic developments in harmony and polyphony of the eleventh and twelfth century. Stanley DeRusha, a Wisconsin high school conductor, who commissioned the work, describes it best: "Inspired by the ancient Bohemian chant, 'Let us not perish, nor our children', Organum is an outcry to reason, to God. The woodwinds and brass represent the turbulence and the destruction of mankind, from within and without; the chant in the antiphonal brass symbolizes the plea for reason and hope."

- Notes by Don Ross

Next Concert: An Evening with Oskar Morawetz
Saturday, January 16, 1982, 8 pm, Walter Hall

Next Concert Band Concert: January 31, 1982, Sunday at 3 pm.
MacMillan Theatre